



Look closely to spot the earliest typo on a record!

“Other Parents Applied For...”

The First American 7" Berliner Records, 1892-94

Michael Sherman

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DEAR APM:

Question: Who introduced red-label opera records in the U.S. first, Victor or Columbia?

R.L.T., Newark, NJ

Answer: Even though G&T pioneered the use of the red-label disc in 1902 throughout Europe and Russia, Victor did not officially announce the imported "Red-Seal" records to their U. S. dealers until March 9, 1903. However, Columbia actually had their *Grand Opera Disc Record* (with "auto-graphed" red labels) on sale by Feb. 27, 1903. For a fuller discussion of this rivalry, see the history of the paper label at #739,318 in the new *Patent History of the Phonograph*.

Question: When was the last American 7" Berliner record made? **N.T.D., Chicago, IL**

Answer: The last American Berliner record was #01304, entitled *Doan You Cry, My Honey*, sung by Rycroft and the Haydn Quartet - only an actual example will confirm if the date was May 5 or 6, 1900, (appearing in the June catalog).



Berliner #242, *Alpine Polka*, celluloid, recorded Nov. 3, 1894.

Was this Berliner Gramophone Co.'s first ad?
 Philadelphia Public Ledger, March 24, 1896, p. 7.

GRAMOPHONES.

'Tis Amazing

—in fact, 'tis so absolutely wonderful that no words can do it justice. Drop in for a moment at the northeast corner of 13th and Chestnut Sts. and investigate it for yourself. If not convenient to call, send a postal card with your address and this simple question: "What is Amazing?" and a Descriptive Circular will be promptly mailed you.

Address **The Berliner Gramophone Co.,**
 1237 Chestnut Street.

The First Commercial Berliner Records Made in America

Michael Sherman

The early years of Emile Berliner's recording enterprise in America have not received much scholarly attention with the exception of Ray Wile's ongoing series in the *ARSC Journal*, especially the recent "Etching the Human Voice." However, new research in the Berliner Collection at the Library of Congress as well as the discovery elsewhere of a small hoard of extremely early 7" discs has shed new light on this fascinating and important subject.

Following his return from Germany in 1890, Berliner immediately began to seek financing for his new enterprise. The abortive 1891 American Gramophone Co. (backed by NY investors, chartered in NJ, and located at 613 New York Avenue, NW, Washington, D.C.) enabled him to continue experimentation with recording methods and pressing materials. While no machines or records were definitely offered for sale by AGC itself, recordings made upstairs at the two-story building in June 1892 were later issued commercially by its corporate successor, the U. S. Gramophone Co. (est. 1893), also of Washington.

It is believed that the first 7" records (or "plates" as they were then called) were placed on sale in the D.C./Baltimore area in the Fall of 1894 (see the earliest known sales list published on p. 4). They were pressed from a black celluloid composition (making them slightly flexible originally) and were considerably thinner than those that followed even several months later. The records were so thin in fact that the impression made by the embossed "label" can be seen on the reverse side. Roughly ninety different plates were offered to the public through the end of 1894, falling into about 15 categories, ranging from Band music/Instrumental solos to Indian songs, Animals' and Children's records.

The engraved label consisted of the words "E. BERLINER'S GRAMOPHONE" in a sans-serif typeface, and the listing of two patent dates, Nov. 8, 1887 and May 15, 1888 (see Koenigsberg's *PHP*). The customary note "other Patents applied for" appeared in lower-case, sans-serif type below the two dates (see photo p. 2). All titles seem to have been handwritten on the zinc master by either Fred Gaisberg, Wm. Sinkler Darby or Berliner himself. The instrumental artists were not listed by name, though vocal performers were occasionally credited (D. C. Bangs and Geo. J. Gaskin among others).

A few interesting variations have been noted in the labelling of these celluloid plates. It is believed that the first pressing run in the late summer of 1894 contained a misspelling of the word *Patents*, of all things! We do not know who was responsible for the substituted *other Parents applied for*. This interesting error has been found on two extremely early discs: #300, *Clarinet Allegro* (Verdi), recorded June 12, 1892 (see cover photo) and #211, *Seaflower Polka*, a cornet selection in the LoC Collection which, although undated, is believed to date quite early because that same number was re-used as *Clover Leaf Polka*, recorded Sept. 7, 1894. USG's January 1895 flyer (hitherto

List of Plates in Stock

NOVEMBER 1st, 1894.

BAND MUSIC.

- 118 Dude's March
- 130 Black and Tan
- 111 Marching Through Georgia,
(with cheers)
- 111 The same—Patrol
- 2 La Serenata
- 115 Star Spangled Banner
- 8 Coxey's Army
- 11 Salvation Army
- 9 Semper Fidelis (with drums.)
- 139 After the Ball
- 126 Bocaccio March
- 144 Liberty Bell March
- 140 Washington Post March
- 142 Admirals Favorite March
- 4 Friedensklange

INSTRUMENTAL QUARTETTE.

- 807 Die Kapelle

BARYTONE.

- 163 When Summer Comes Again
- 182 Sweetheart Nell, and I
- 175 Old Kentucky Home
- 191 Black Knight Templars
- 185 Throw Him Down McCloskey
- 183 Oh, Promise Me
- 176 Love Me Little, Love Me Long
- 150 Oh, Fair Art Thou
- 155 Anchored
- 170 Mamie Come Kiss your Honey
Boy
- 166 Then You'll Remember Me
- 160 The Maiden and the Lamb
- 165 Red, White and Blue
- 169 The Coon That Got the Shake
- 157 Tramp, Tramp, Tramp

CLARINET.

- 300 Allegro (Verdi)

CORNET.

- 200 Polka, Elegant
- 205 Call Me Thy Own
- 206 Emily Polka
- 202 U. S. Military Signals
- 203 Welcome, Pretty Primrose

DRUM AND FIFE.

- 700 Biddy Oates

TROMBONE.

- 75 In The Deep Cellar

PIANO.

- 256 Geisterfunken

CHILDRENS' SONGS.

- 752 Duett: Every Day will be
Sunday Bye and Bye
- 753 Duett: I Know a Bank, Etc.

INDIAN SONGS.

- 51 Three Melodies from the Gost
Dance
- 52 Three Melodies from the Gost
Dance

SOPRANO.

- 359 Oh, Promise Me
- 352 Oh, How Delightful
- 355 Star Spangled Banner

RECITATION.

- 602 Marc Anthony's Curse
A Lesson in Elocution.

VOCAL QUARTETTE.

- 851 Blind Tom (negro shout)

THE UNITED STATES GRAMOPHONE CO.,

1410 Pennsylvania Ave., N. W.,

Washington, D. C.

Between 25 and 50 New Pieces will be added every month.

considered the first) lists #211 as *Clover Leaf Polka*, but that selection does not appear on the November 1894 list (now determined to be the first). Since the *Clover Leaf* title was recorded in early Sept. of 1894, it can be safely assumed that *Seaflower* predates it; interestingly, the number was later used (again) for W. P. Chambers' (cornet) *Serenade*.

A second variation was found on the LoC copy of #205, *Call Me Thy Own*, a cornet selection recorded June 20, 1892. A serif typeface was used in the listing of the two patent dates, and the upper line listing the Nov. 1887 patent was physically longer than the second line listing the May 1888 date. Chronological placement of that pressing is somewhat confusing, since at the bottom of the disc a small 1/2" block which reads "E. BERLINER'S PATENTS..." followed by the two aforementioned dates appears. This small stamp is typically found on the later 1895 pressings. The remainder of the 7" black celluloid records examined thus far (about a dozen) are conventionally labelled, and bear recording dates ranging from August through November 1894. All apparently had paper record jackets, usually with imprinted lyrics.

Problems with the durability of the celluloid composition (purchased from John Hyatt?) were encountered and new pressings in hard rubber probably began in the early months of 1895. A flyer (see p. 17) dated April 20, 1895 was titled "Advance List of New Plates made with the Latest Improvements (sic) regarding Articulation and freedom from friction. NOW BEING DUPLICATED IN HARD RUBBER." Several 1894 recordings (mostly from Nov./Dec.), made the transition and were pressed in the new material. Unfortunately, problems persisted as the hard rubber now showed flat spots and even depressions due to bubbles forming in the pressing process. While the records apparently wore better, the metal matrices were attacked by the sulfur used in vulcanization, and the surface noise was higher; sometimes the needle skipped a groove as well.

There remains the question of the thin brown celluloid records which have been discovered with *April 1896* recording dates. At this point, it can only be conjectured that these were part of ongoing experiments conducted to find a completely suitable pressing material. In October of 1896 (coincident with the first spring-wind Gramophones), the Duranoid Mfg. Co. of Newark, NJ began to supply a new shellac compound, which in various guises formed the basis of 78 rpm recordings for many decades. A relatively smooth surface was achieved, along with improved durability to withstand the weight of the front-mount horn assembly and soft-steel needles. Surface noise emanating from the master recording itself did not improve until Johnson's new wax recording process of 1900.

Accurate sales records from the USG period no longer exist, but what little evidence remains has been gleaned from numerous court cases in which Berliner became embroiled in the late 1890s. Estimates of sales from the fall of 1894 ranged from 1000-2000 (VTMC and USG vs. American Graphophone Co.) to 25,000 records (American Graphophone Co. vs. National Gramophone Co. and Frank Seaman). Which of these highly divergent numbers is closer to the truth remains a mystery, but it is certain that survivors are far and few between. Several widely-used reference books missed them completely, claiming that the earliest American Berliner discs dated from 1895 or 1896.

(Continued bottom of page 7)

Variable Speed Turntables

Richard Giaccio

To hear a vintage record played on an antique phonograph of the same era is surely a great pleasure, but such playback eventually causes serious wear on the record and poses an inconvenience for taped transcription. Playback through electronic equipment does offer some advantages in "sound processing" through the use of graphic equalizers, notch filters, transient noise eliminators, and the like. The collector who wishes to play his vintage records through "modern" equipment however is faced with one immediate and basic problem, namely finding a turntable that can play "78 rpm" records. Most audio stores now do not carry such equipment, and what is available (see chart) tends to be prohibitively expensive. The only other alternative has been to use an older turntable or record changer, which may suffer from rumble or mechanical problems. Furthermore, most older turntables are not equipped with variable pitch to accommodate discs that were recorded at other speeds, e.g. 80 rpm for Edison Diamond Discs or 70 for some early Berliners - even Victors and G&Ts vary greatly.

At \$229, the Vintage turntable recently introduced by Esoteric Sound (4813 Wallbank Avenue, Downers Grove, IL 60515) appears to answer many of these needs at an affordable price. It is an attractive unit in "basic black", measuring approximately 17" by 14" by 3.5" (with dustcover down). It has not been built from scratch, but appears to be a Technics turntable that has been specially modified, such that it is capable of playing at six selectable pre-set speeds: 33-1/3, 45, 71.29, 76.59, 78.26, and 80 rpm - each of these has a variable pitch of $\pm 8\%$, allowing further fine tuning. A built-in stroboscope allows precise setting for the 33 and 78 speeds (which are selected by a rotary switch mounted on the turntable platform to the right of the tonearm. Cueing lever and return/shut-off controls are conveniently mounted on the front panel outside the dust cover. Additional specifications as provided by the manufacturer.

Bringing the tone arm in toward the turntable automatically turns the unit on, and it comes equipped with auto-return and shut-off, which for an additional fee of \$10 can be disabled if one wishes to also play center-start records. The basic turntable (at \$229 plus shipping), is virtually half the price of its nearest competitor. It may be ordered with either a Stanton L500AL cartridge which comes with 0.7 mil "LP" and 2.7 mil "78" styli and tracks at 3.75 grams (\$32); or a Grado PZF3E+ cartridge which comes with an elliptical "LP" and 3.0 mil "78" styli which track at 1.50 grams (\$42). I ordered the Stanton cartridge for this review since it is (with slight modification) compatible with various styli available from OWL Audio Products; and also because I intended to use the turntable exclusively for playing "78s". However, if you intend to play LPs as well, the Grado cartridge (with its lighter tracking weight) would probably be advisable.

Since "78s" were either vertically cut (Edison, Pathe, etc.), or laterally cut (Victor, Columbia, etc.), the output of a modern stereo phono cartridge must be appropriately wired for each. Since most collectors are likely to have both types of records, this is most conveniently accomplished by a switch that allows one to choose easily between the two. If one has some basic skill at soldering electrical components, this is not difficult to build oneself (see APM, Vol. III, No. 7), although Esoteric Sound offers an optional vertical/lateral switch (\$22.50) mounted at the rear of the turntable platform for the purpose (using it requires either an amplifier that can be switched to "mono" mode or an inexpensive "Y" connector to join the two outputs from the turntable). It may also be mentioned at this point that since acoustic and many early electric recordings were not made with the now-standard RIAA equalization, they will not be accurately reproduced if played through the phono preamps of modern equipment. One needs a preamp with a "flat" response for acoustic recordings (I used an old

Dynaco preamp with a "special" setting for this purpose). More sophisticated options available on the market currently include the OWL I preamp and the Phono Equalizer by Esoteric Sound (the latter connected through the amplifier's tape loop).

Now back to the turntable. It arrived from the company via UPS promptly and quite adequately packaged, and came with complete and easy to follow instructions as well as the necessary connecting cables and a 45 rpm adapter. Set-up involved removing some packing spacers and slipping the drive belt onto its pulley, placing the rubber mat on the turntable, attaching the P-mount cartridge, and installing the dustcover, all of which took about ten minutes. The correct tracking weight is preset at the factory for the phono cartridge chosen. I tested the turntable with both vertical and lateral cut records, which it played with equal facility. It ran with the smoothness and quietness one would expect of a modern turntable, and aesthetically its clean lines and flat black finish allowed it to sit comfortably amongst its spring-powered ancestors. The optional vertical/lateral switch proved to be a convenient feature (avoiding the need for another external switching box). What was surprising was the *very audible* difference it made playing Edison Diamond Discs at their correct speed. On paper 78 may not "sound" that different from 80 rpm, but in real life, you can readily hear the difference! Short of spending a small fortune for a continuously variable speed turntable, this is (to the best of my knowledge) the only turntable on the market, at any price to offer such a wide selection of speeds, and this is a clear advantage, if not a necessity, to the serious record collector. In short, Esoteric Sound appears to offer a new quality turntable of exceptional versatility, specifically designed for the antique record collector, at a price that beats any equivalent competition (see chart below):

Manufacturer	Model	Drive	Pitch±%	\$Cost
Broadcast Electronics	12C	Rim	0	?
Broadcast Electronics	16C	Rim	0	?
Dual	CS7000	Belt	0	875
Dual	CS5000	Belt	6	500
EMT	938	Direct	10	3810
Esoteric Sound	Vintage	Belt	8	229
Fons Int'l	Mark I	Belt	Cont	550
Meitner Audio	AT-2	Belt	6	1850
Sota	DeluxSaphIII	Belt	5	1295
Sota	DelVacStarIII	Belt	5	1600
Sota	Cosmos	Belt	5	4000
Technics	SP-10MK3	Direct	9.9	2699
Technics	SP-10MK2A	Direct	?	1399
Technics	SP-15	Direct	9.9	899
Thorens	TD250	Belt	6	1200
Thorens	TD521	Belt	6	1000
VPI	TNT Reference*	Belt	10	3000

("Others Parents Pending" - continued from page 5)

Readers interested in this subject are referred to Ray Wile's outstanding research. In addition, Jim Smart's introduction to the LoC's 1977 Centennial Publication of *A Wonderful Invention* provides additional interesting background, as well as his article in the *Quarterly Journal* of the LoC (Summer-Fall 1980). My thanks as well to Sam Brylawski and Wynn Matthias of the Recorded Sound Section of the Library of Congress for their generous assistance, as well as the visiting Peter Martland. The author is interested in obtaining additional data surrounding the 7" celluloid Berliners, brown and black, and collectors possessing them are invited to write him directly or through APM. It is only through the dedicated efforts of collectors and institutions that the pieces of this puzzle can be assembled, and the full story of the birth of the American disc recording industry can be completely known.

PHONOGRAPHIC ELECTROPLATING

Some Do-It-Yourself Hints

Robert S. Eagle

Several months ago I read an advertisement in a National Rifle Association magazine that immediately caught my eye. It described how electroplating could be done at home for the fraction of the cost of commercial plating. The company, Texas Platers, had been providing plating supplies to gunsmiths for years.

I eagerly contacted the company for more information. Up to this point, I had been totally frustrated trying to get my phonograph parts replated by a reliable "professional;" dip-bath plater who didn't charge a fortune or take forever to return the parts (undamaged). Not too many platers even work with finishes such as dull nickel which was found on many turn of the century antiques, such as phonographs.

Within a few days, I received the promised information from Texas Platers. It explained the unconventional concept and prices for the materials. To be honest, I was expecting a list of highly toxic chemicals in large commercial quantities and costly safety apparatus, such as vent hoods to prevent death from cyanide gases that are so common in today's electroplating solutions.

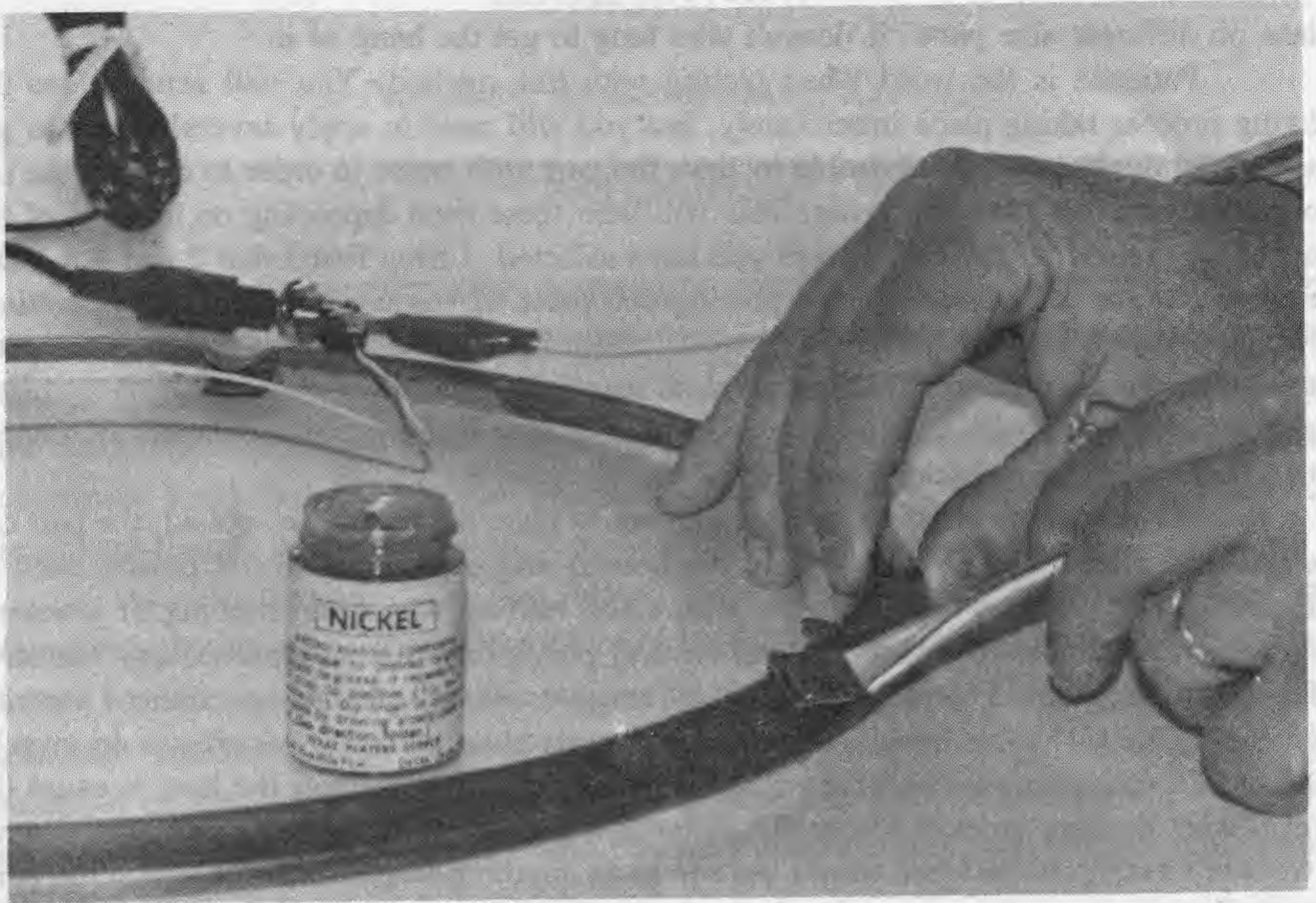
Fortunately, I was wrong! I had stumbled onto something that would be very easy and safe to use. This concept was pretty straight forward and I was surprised that I had not heard of it until now. The process uses a jelly-like plating compound in 1 oz. jars that contain a particular metal ion such as nickel, copper, gold, silver, or brass, but no deadly gases! It also uses an anode brush, which is hooked up to the positive side of the electrical circuit. The part that is to be plated is connected to the negative circuit. When the anode brush containing the compound is connected with the part, the circuit is completed. The circuit causes the metal ions in the compound to permanently deposit onto the surface of the part in the form of metal plating. Surprisingly enough, a 1 oz. jar of compound goes a long way!

Texas Platers provides all the 1 oz. jars of plating compound, anode brushes, wire and alligator clips that you would need to get started. They offer handy starter kits that include all these items. Refills and replacements are also available. However, the DC electrical supply and associated apparatus must be acquired elsewhere.

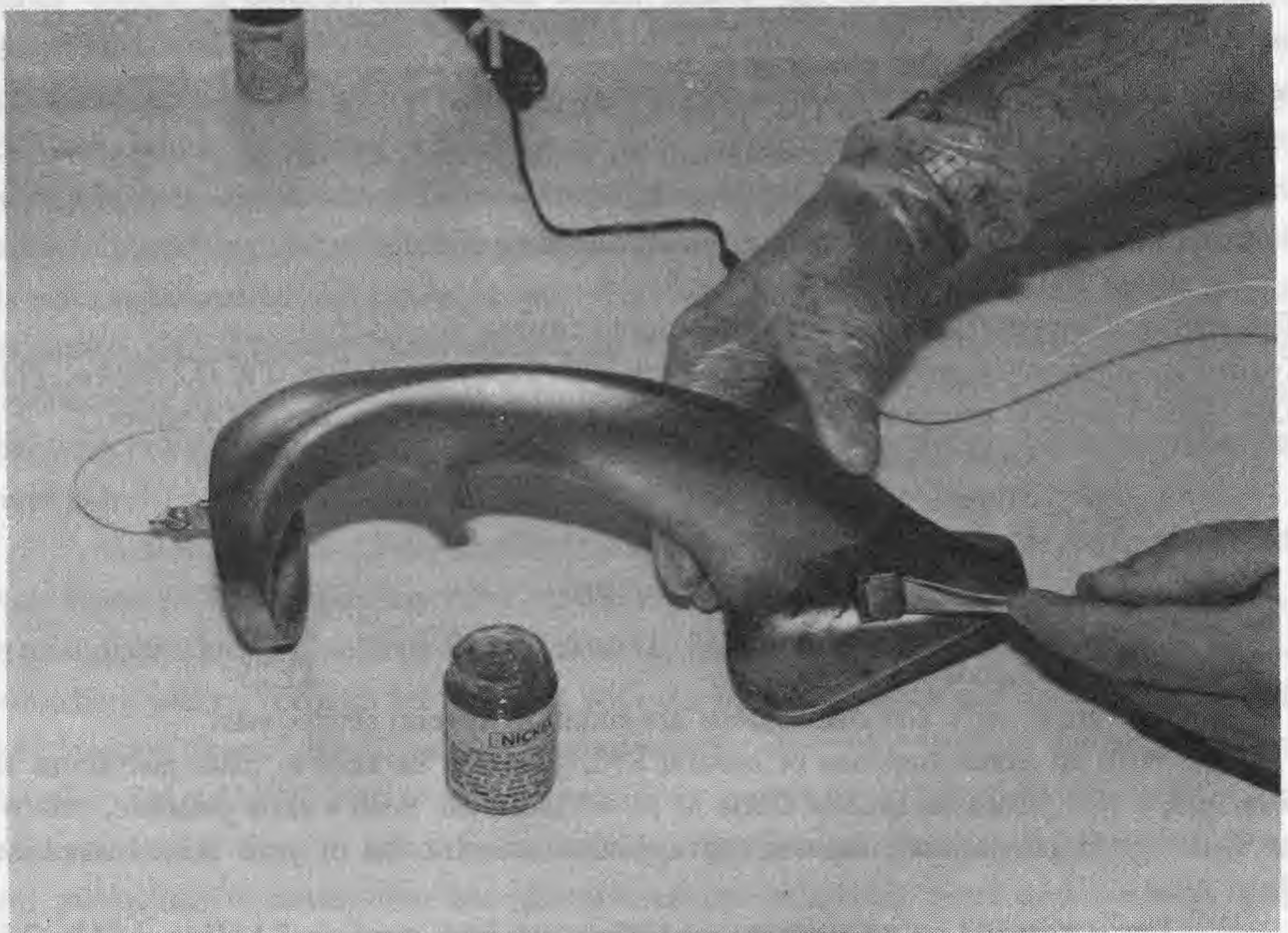
You could use dry-cell batteries as your power source, but this is probably not the most efficient way to go. For a minimal cost of under \$20 you can get everything you need from your local Radio Shack. An inexpensive AC to DC battery charger with variable voltage switch is ideal. You will also need a DC power jack to separate your circuit into a positive and negative lead. Any other optional accessories, such as connectors and clips, can be helpful when setting up your plating operation.. I will list the Radio Shack items that I used at the end of this article.

Once your equipment is set up and before you start plating, you need to prepare your parts properly. Steel parts (like Berliner mainspring housings) must be "sanded" or wire-brushed to remove rust, dirt, paint, and old loose plating. The parts should also be buffed to a bright metallic finish. Other metals, such as brass, just need to be polished. Next, use acetone to remove any remaining grease or finger prints from the pieces. At this point, it would be smart to use rubber gloves to handle the parts so that they remain free from dirt and grease as you work. Now you are ready to plate!

As with any new experience, it will take some practice to get the feel of what you are doing. You will also need to adjust your voltage switch to see how fast the plating takes



The anode brush is dipped in the compound and applied to the "clock-ring" of a BD/BY Columbia Disc Graphophone. The application is instantaneous, but has to be built up.



Another layer of nickel plating is being applied to this Columbia back-bracket. Some copper undercoat is still visible. Three or four layers will be needed on this large part.

place on different size parts. It doesn't take long to get the hang of it.

Patience is the word when plating with this method. You will actually see the plating process taking place immediately, but you will need to apply several layers to get the desired thickness. It is advisable to rinse the part with water in order to remove the old compound and to locate thin areas. This will take some time depending on the size of the part being plated and the DC voltage you have selected. I have found that 3 and 4.5 VDC are adequate for electroplating most phonograph parts. If you use a higher voltage setting, it might "singe" the compound. Don't worry about being shocked while handling the parts during the plating process. The amperage is so small, you will not feel the current. Steel parts, by the way, will take plating much better if you apply several layers of copper undercoat before using nickel, gold, or silver.

When you are satisfied with the amount of plate that you have applied, the part can be polished with a cotton rag (slightly dampened) and commercial metal polish, such as "Brasso." You can also buff the plate with a soft buffing wheel and rubbing or jeweler's compound. In almost all cases, you will have to polish the work to removed any remnants of singed compound. I have had very good results with my plating operation. I recently nickel-plated a Columbia back-bracket and was amazed with what I was able to do myself. The time spent putting several heavy layers of copper undercoat was the key, because the nickel went on very quickly and easily. After it was polished, it looked almost brand new! I wouldn't anticipate that you would have to plate anything larger than this Columbia part, so smaller pieces such as screw heads, brake mechanisms, etc. should be very easy to do.

The following is a list of materials that I purchased from Radio Shack to set up my "at-home" plating apparatus. I have included the 1990 catalog number, page number, and retail price. The optional items listed are needed only if the wires are not soldered:

1. Universal AC to DC adapter, 3, 4.5, 6, 7.5 and 9 VDC,
Item #273-1650, page 151, price \$12.95.
2. Heavy-duty DC power jack,
Item #274-1563, page 138, price \$1.59.
3. (optional) 1-3/8" mini-insulated alligators clips, pkg. of 12
Item #270-1545, page 131, price \$2.59.
4. (optional) Female quick disconnects, pkg. of 8,
Item #64-3039, page 145, price \$1.29.

The plating compound solutions can be ordered from:

Texas Platers Supply Company, 2453 W. Five-Mile Parkway, Dallas, TX 75233. Tel. (214) 330-7168. Visa/MC accepted. The current plating costs (as of Feb. 1990) were:

Gold (24 karat) - 1 oz.	\$32.00
Silver - 1 oz.	\$11.00
Copper - 1 oz.	\$2.25
Nickel - 1 oz.	\$5.00
Brass - 1 oz.	\$2.25
Anode brushes (ea.)	\$1.25

The alligator clips, wire and instructions are found in several starter sets.

With an initial expense of around \$50, you will be able to plate just about any phonograph part, from an Edison Class M to a Victor VI. With a little patience, you will get really good results and improve the appearance and value of your prized machines. Good luck!

For a xeroxed set of instructions before you buy, send an SASE to APM. Other approaches to gold and silver plating are available from Allcraft Tool & Supply Co., 100 Frank Road, Hicksville, NY 11801, Tel. (516) 433-1660. Send for their catalog. ☐

BOOK REVIEW

Tin Pan Alley, by David Jasen, 336 pages

Paul Charosh

Most of the popular songs featured on records collected by APM readers are products of a composing, publishing, and promotion industry known affectionately as *Tin Pan Alley*. The "Alley" itself was New York's West 28th Street, between Broadway and Sixth Avenue, early in this century. The origin of the name is unknown, but is sometimes attributed to Monroe H. Rosenfeld or Harry Von Tilzer, themselves significant figures in the history of popular song writing.

An article called "Tin Pan Alley" (by Porter Emerson Brown) appeared in *Hampton's Broadway Magazine* for October 1908. His piece discussed the industry, but did not explain the title itself, thus suggesting that the term was already in use at the time and familiar to their readers. Drawing on personal memory, he offered early examples of the industry's proud products: "After the Ball," "Daisy Bell," "Sweet Marie," "Two Little Girls in Blue," and "Sweet Rosie O'Grady," all published between 1892 and 1896.

Sigmund Spaeth's *Read 'Em and Weep* [1927] is an early example of a book devoted to popular song and its tone is frivolous. Robert Cantrick observed that it "set the precedent for a veritable Niagara of United States popular music histories, whose 'chief object is entertainment' and which makes fun of 'old songs of sentiment, melodrama, and ribaldry....'"(1) Later writing approached the genre and its examples less facetiously but, in general, the quality of the literature is problematic for serious scholars. James T. Maher [1972] writes that "The history of popular song has been largely history-by-anecdote. Tales -- true, false, altered, benign, malicious, witty, and dull -- cling to popular songs like precious gems to a medieval reliquary. These almost Byzantine encrustations create a problem in any attempt to discuss such music seriously..."(2) Eighteen years after these words appeared, there is still no history of popular song in America which is both scholarly and definitive. But this does not mean that writers have neglected the genre in its broad outlines, or avoided Tin Pan Alley in particular.

David A. Jasen's *Tin Pan Alley: The Composers, the Songs, the Performers and their Times* (NY, Donald Fine Publ., 1988) represents a recent addition to the literature. In an author's note, he tells us that "this book, for the first time, places the songwriters, publishers and performers into context with the popular dances and different media of the changing times." But this claim is questionable; even Alec Wilder, whose *American Popular Song* [1972] is devoted primarily to analyzing music, identifies the stage productions and films in which some were first performed. Jasen does mention dances and performance media, but his discussions are relatively brief and cursory. His biographical sketches are as superficial as newspaper obituaries.

The book is essentially a trail of names, address, dates and song titles, strung together in narrative form, but divided by too many paragraph and chapter headings. It

contains much jargon familiar to readers of earlier histories: a song is “popularized by ...” [p. 11]; becomes an “all-time hit” [p. 41] or “all-time favorite” [p. 48]; and of course sells a million copies. The book is laced with show-business anecdotes which he acknowledges “come to us through musical legend and the lore of Tin Pan Alley; many are exaggerated” [p. xxiii]. Moreover, those cited are taken from unattributed sources; although there are citations for some of the sources quoted at length, the book contains no footnotes, and the reader must decide, without any guidance, whether a story or claim is fact or fancy. For example, Jasen tells us that during the 1890s, “a publisher spent approximately \$1,300 to create a hit song.” [p. xviii]. Where does this figure come from? Is it from a credible source? Scholars do want to know such things, and perhaps check the “authority” themselves. Readers who are satisfied with the book as it is will have yet other problems: the index excludes song titles, “due to space limitations.”

There are also errors and distortions. Jasen writes that the “record industry began to sell flat discs commercially in 1897,” [p. 21] although Emile Berliner had his records on the market at least three years earlier; that it “wasn’t until the 1920s that record sales enjoyed enough popularity to interest Tin Pan Alley” [p. xxi], although he also acknowledges that publishers had been collecting a two-cents-per-record royalty from recording companies since 1909. I cannot believe that alley residents did not care about song medleys issued on Victor from 1911-1913, e.g. “Snyder Successes” (31848); “Feist Favorites” (31860); “Remick Refrains” (31861); “Remick Review” and “Snyder Special” (35305). He identifies J. Bodewald Lampe’s hometown as Buffalo, NY [p. 18], but Lampe was born in Ribe, Denmark. Kate Smith’s recording of “God Bless America” is identified as a Columbia record [p. 79]; it appeared on Victor 26198. He names only four performers in a section on “Vaudeville in the Teens”: Al Jolson, Emma Carus, Sophie Tucker, and curiously, Billy Murray, who is not associated with that medium. The author tells us that in 1913 Victor Herbert “wrote his last great show for the young actress, Christie Macdonald. It was *Sweethearts*...” Actually, Macdonald was thirty-eight years old at the time, and had been on Broadway for twenty years; Herbert had other major successes during subsequent seasons (e.g. *The Only Girl* and *The Princess Pat* (1914-15). There is little room to continue.

The book does contain some nice black and white photographs. I have never seen a picture of Leo Feist before. But as a serious scholar, I am interested in the text, but it cannot be trusted. APM readers who want to assemble a shelf of books on popular song would do well to include the following which have more virtues than flaws: Charles Hamm’s *Yesterdays* (NY: Norton, 1979); and Sigmund Spaeth’s *A History of Popular Music in America* (NY: Random House, 1948).

NOTES:

- (1) Robert B. Cantrick, “The Blind Men and the Elephant: Scholars on Popular Music,” *Ethnomusicology*, IX, No. 2, May 1965, p. 102.
- (2) James Maher, Introduction to Alec Wilder, *American Popular Song*, (NY: Oxford University Press, 1972), xxvi.

FROM THE GOLDEN AGE

In the Beginning... From Berliner to WW I

Joe Klee

In giving a brief review to Symposium CD 1058, "Emile Berliner's Gramophone, The Earliest Discs, 1888-1901", a reviewer for *The New York Times* dismissed these items as curiosities and novelties rather than matters to be taken seriously by record collectors. In so doing, the *Times* gave very short shrift to the history of the Gramophone, the industry, and collectors who desire to know how it was, as they say in the Book of Genesis, in the beginning...

"How it was" was mostly fragmentary. The playing time of most discs was limited to well under the five-minute mark, even allowing for 60-70 rpm. Yet, from these fragments there grew much in the way of musical import. If Ferruccio Giannini had not recorded "Questa a quella" for Berliner in Philadelphia on November 17, 1896, it is questionable (pace Bettini) whether we would have arrived at the technological or artistic maturity to enable Pavarotti and friends to give us a complete *Rigoletto* today. (As it turns out, Giannini was preceded by J. W. Myers, albeit in English, on Dec. 1, 1895 - with the Toreador Song from *Carmen* - No. 909). Even more can the case be made for Ellen Beach Yaw's fragmentary recording of the "Queen of the Night's" aria from Mozart's *Magic Flute*. The same also goes for Vess Ossman, "America's Greatest Banjoist" whose 1898-1900 (London) Berliner recording of *Smokey Mokes* served as a role model for much of the ragtime recording of the first two and a half decades of the twentieth century, as well as the Jazz Age that followed. Curiosities indeed! These are the Model Ts and Stanley Steamers that necessarily preceded the Thunderbirds, the Mustangs, and the XKEs. If monologues such as *A Very Much Married Man* and *The Auction Sale of a Piano* or the advertising record for Plant's Baking Powder are now passé, they are still part of the continuum of the recording industry. It is also of more than passing interest that this Berliner sampler includes a version of George W. Johnson's *Laughing Song* listed in Tim Brooks' recent APM article on "One-Hit Wonders of the Acoustic Era" (the booklet repeats Gaisberg's "wife-slaying" canard without correction!).

Yet it is more than history we learn here. Ferruccio Giannini was a fine tenor needing no excuses and if he didn't make it to the Met, his daughter Dusolina DID. Besides, it just may have been the Met's loss not having Ferruccio. From the evidence of one recording, I'm unwilling to go any further than that on yonder limb. Ellen Beach Yaw did reach the Met for one lone performance of *Lucia di Lammermoor* on March 21, 1908, after which she received 29 curtain calls as well as offers of lengthy contracts from the Met, the Vienna State Opera, and Hammerstein's Manhattan Opera House. She turned them all down because, in her own words, "Opera is very hard work and I make more money in one concert than any opera company can pay me."

Other legendary singers heard from on this compact disc include soprano Pauline Agussol in an aria from *Les Huguenots*, a duet from *La Favorita* sung by

soprano Ramona Galan and tenor Giovanni Cesarani and singers from the Russian contingent recorded in late 1901 in St. Petersburg by Fred Gaisberg and William Sinkler Darby (whose diary has just surfaced). The Russians consist of not only the famous tenors Leonid Sobinov, Andrei Labinski, Gavryl Morskoi, and Nicolai Figner, but also soprano Maria Michailova and contralto L. Bragina. Yet the rarest item included here seems to be the most fascinating, made all the more so because the singers, billed simply as Les Troubadours Toulousains, are not names that I am overly familiar with. Victor Capoul and Pierre Gailhard did make later recordings for Fonotipia (which I have not heard), but as far as is known this recording of the final trio from Gounod's *Faust* is the only recording of soprano Alice Baron (Jan. 21, 1899). If others exist (9?), they are not cited in the otherwise exhaustive liner notes which tell us a great deal about Mr. Berliner and his recordings.

Other items include singers, reciters, pianists, violinists, Scottish bagpipers, Hungarian Gypsies, fifers, drummers and bands, including Sousa's (whether led by Sousa or someone else only God and Fred Williams know for sure). But it really doesn't matter. The smorgasbord effect of what's on this CD gives evidence enough that Berliner was no more inclined toward the cultural potential of the gramophone than was the phonograph's inventor. Berliner, however, had the advantage of Fred Gaisberg's assistance. Berliner stumbled forward every time Gaisberg pushed him, although his later claim to single-handedly securing Caruso's services turned out to be highly exaggerated.

It also bears mention that Berliner's techniques gradually improved, making a quantum leap in 1900 with Eldridge Johnson's previously secret wax-recording process (see Koenigsberg's new *Patent History of the Phonograph* for more details). The sound varies from surprisingly good and listenable, especially after the turn of the century, to somewhat frustrating. But then these recordings go back to the 5" diameter plates of 1890... almost early enough to have captured the playing of Franz Liszt. The only other complaint I have is that the pitch seems to vary a bit on individual selections... perhaps due to speed fluctuations or centering difficulties on the original discs.

With the notable exceptions of Sousa and Ossman, the artists represented on this CD did not have lengthy or productive recording careers. Ellen Beach Yaw did make four sides for Victor in 1907. These are listed in Julian Morton Moses' *Collectors' Guide to American Recordings, 1895-1926*, and are included on Pearl GEMM CD 9239 along with some additional Berliners which were previously released on HMV's LP set *The Record of Singers* and some electrical-sounding, later recordings from unidentified sources (possibly airchecks off the radio). Frankly, I have no idea where they're from but I am very glad to have them... especially her version of *The Star Spangled Banner* which almost demands a voice of her range and magnitude (G below middle C to the highest E on the piano).

Soon after Britain entered World War I in 1914, the Gramophone record market was flooded with the songs and sounds of battle. Saydisc has put 14 of these on CD SDL 358 and Pearl has given us 24 examples culled from their double-LP issue, *The Great War*, on CD 9335. Now wouldn't you think that just by the law of averages these compact discs would end up really duplicating each other? I can hardly believe

that it didn't happen. Yes, there is some duplication of repertoire: you can't have a WWI record without *Tipperary*, *Roses of Picardy* or *Keep the Home Fires Burning*. But each company sought out *different* versions of these classics. Since the Pearl CD bears a 1989 copyright and the Saydisc a 1988 copyright, I think we can credit Pearl with the innovation of looking for "other performers". The effect of hearing *Roses of Picardy* both as played on the pianola by Templeton Murray and sung by the voice of Count John McCormack (as only he could sing it) is one of twice the pleasure. McCormack also renders *Keep the Home Fires Burning* made all the more personal by his way of rolling his Rs and there's a fine example of the McCormack sense of humor in his version of *Tipperary*. Other famous voices on the Pearl include Caruso singing *Over There* and, to give the Britons their due, Dame Clara Butt singing Edward Elgar's *Land of Hope and Glory*. Saydisc does take up back before 1914 with Will Oakland's 1909 cylinder of *Just Before the Battle, Mother*. Comparing *Mademoiselle from Armentiers* sung by the Jolly Old Fellows in 1930 and issued on Pearl with *What Has Become of Hinky Dinky Parlay Voo* re-issued on Saydisc from a 1924 Edison Diamond Disc by Al Bernard, one is in for some surprises. Not only are there differences in the lyrics (taken for granted when you have a song with hundreds of verses, some of which cannot be sung in polite company), but the tunes differ as well. Al Bernard returns to the more familiar title "Hinky Dinky Parlay Voo" for the punch line whereas the Jolly Old Boys use the title "Mademoiselle from Armentiers" for theirs. Actually there's a fairly simple explanation for these differences. Despite the post-War recording dates, *Mademoiselle...* is a song from 1918 of dubious origins which has been attributed to various composers and lyricists. In 1924, tin-pan-alley tunesmiths Al Dubin, Irving Mills, Jimmy McHugh and Irwin Dash put out a version for Mills Music of a song called "What Has Become Of (first line in normal type)... Hinky Dinky Parlay Voo" (second line larger and bolder type). For this information and access to copies of both, I owe thanks to banjoist/sheet music collector Alan Cary. The front cover of the sheet lists the song only as *Hinky Dinky Parlay Voo*, so I'd say that the fractured French spelling came from Mills Music.

Each of these CDs has material not shared by the other as well as those common denominators that one would expect. Saydisc's CD SDL 358 includes *The Trumpeter* more popularly known by its first line: "Trumpeter... what are you sounding?" Pearl GEMM CD 9355 includes a recording made at great cost. HMV's 1918 *Gas Shells Bombardment* (09308) was made at the front near the battle of Lille on Oct. 18th. It cost Will Gaisberg his life when he worked nearby in a farmhouse, unprotected. Having inhaled some mustard gas during this live on-location recording, Will returned to England not a well man and fell an easy victim to the subsequent worldwide influenza epidemic (on Nov. 5th).

Other songs such as *Take Me Back to Dear Old Blighty*, *Never Mind the Food Controller*, *Smoke Clouds*, *Good-bye* and *Your King and Country Want You* are sure to jog the memories of anyone old enough to remember.

Jingoistic and sentimental as these war horses may be, they seem more honest and exhibit more of the songwriter's and lyricist's art than those I grew up with in World War Two. I cringe to imagine what the songs of World War Three will sound like (or even a war in the Near East). Frankly, I hope I'm not around to hear them! □

Where Are They Now? (Part 4)

When we are not busy researching the history of the phonograph, we like to locate our lost subscribers, past and present, so that they will not miss a single issue. Sharpen your wits with an entirely new list of phonograph and record collectors whose last known addresses are summarized below. Do them (and yourself) a favor; if you can supply their current whereabouts, you'll get a surprise from APM! Remember, the more collectors who see your ads, the better results you will get. Happy hunting and don't forget your renewal!

Firstname	Lastname	City	State	ZipCode	Firstname	Lastname	City	State	ZipCode
LOUIS	APPLE	FAYETTEVILLE	AR	72701	DAVID	LERNER	WASHINGTON	DC	20037
BOB	AULT	ST. LOUIS	MO	63117	PAUL	LEVANS	ATTICA	IN	47918
LLOYD	AUSTIN	JENNINGS	MO	63136	JOEL	LEVINE	NEW YORK	NY	10023
JOHN	BAUER	SUMMIT	NJ	07901	DONALD	LEWIS	LA PORTE	IN	46350
JOEL	BERGER	BAYSIDE	NY	11364	JOHN	LILL	OKLAHOMA CITY	OK	73120
CLARK	BICKERS	TULSA	OK	74136	FLOYD	LOCKWOOD	SIOUX CITY	IA	51106
DAN	BOHLINE	SAN LEANDRO	CA	94577	FREDERICK	LONG Jr	LOS ANGELES	CA	90003
OLIVER	BRAUER	BALTIMORE	MD	21234	FRANK	LOWERY	UPPER MARLBORO	MD	20870
ROBERT	BRESS	DEERFIELD	IL	60015	HERBERT	LUCKFIELD	OZARK	AL	36360
HAL	BRODSKY	LAKELAND	FL	33803	MARK	MacLEOD	SCHAUMBURG	IL	60194
THOMAS	BROOME III	BLACKWOOD	NJ	08012	GEORGE	MacZALI	HOUSTON	TX	77025
JOHN	BROWN	BIXBY	OK	74008	P.	MARGIOTTA	ARDSLEY	NY	10502
H.	BROWN	DALLAS	TX	75222	ROBERT	MAULTSBY	ONTARIO	CA	91761
HOWARD	BULLERWELL	ATKINSON	NH	03811	PEGGY	McGRATH	SCHAUMBURG	IL	60193
JAMES	BURLINGAME	NEW ORLEANS	LA	70112	ROBERT	MEISSNER	SAN GABRIEL	CA	91776
JOY	BURNHAM	LA GRANGE	GA	30240	WILLIAM	MELTON	DANVILLE	KY	40422
GREG	CALDWELL	DES PLAINES	IL	60016	L.	MENDERSHAUSEN	SACRAMENTO	CA	95821
NORMAN(BUD)	CANNON	EDWALL	WA	99008	N.	MILLER	ELIZABETH	NJ	07206
STUART	CAPLAN	BALTIMORE	MD	21215	WILLIAM	MILLER	TROY	OH	45373
B.	CARTER	ST. ALBANS	WV	25177	S.	MILLER	NEW YORK	NY	10023
STEPHEN	CHAMBERLAIN	NEW YORK	NY	10027	C.	MORETON	ARDSLEY	NY	10502
H.	CHAPMAN Sr	ST. AUGUSTINE	FL	32084	BOB	MURPHY	SO. EASTON	MA	02375
PAUL	CHARM	STATEN ISLAND	NY	10314	I.	MYSHKO	PHILADELPHIA	PA	19136
B.	COLLINS Jr	ORANGEBURG	SC	29115	DAVID	NIXON	DALLAS	TX	75223
JIM	CRANSHAW	DALLAS	TX	75217	JAMES	O'DEA	BURBANK	CA	91504
JOHN	CREAGER Jr	NASHVILLE	TN	37211	RUSSELL	OFRIA	RESEDA	CA	91335
KEITH	CYRUS	PHOENIX	AZ	85013	H.	OHTSUKA	SAN FRANCISCO	CA	94122
ROBERT	DALTON	PHILADELPHIA	PA	19148	FRANK	OLIN	SEATTLE	WA	98122
GALEN	DAVIS	MAUMEE	OH	43537	CHET	OLSON	WAYNOKA	OK	73860
ARTHUR	DE GEZELLE	FARIBAUT	MN	55021	TOM	OWEN	COLONIA	NJ	07067
JOHN	DIONNE	SPRINGFIELD	MO	65804	CINDY	PEDEN	PHILADELPHIA	PA	19120
ALLAN	DODGE	BERKELEY	CA	94708	CRAIG	PENFIELD	W. HARTFORD	CT	06107
CARL	DOLENTE	MARLTON	NJ	08053	RAYMOND	PETERSEN	GRANITE FALLS	WA	98252
EDWARD	DORNEY	BROOKLYN	NY	11215	DICK	PICKERING	RIVERSIDE	CA	92509
H.	DUPLANTIS	BRIDGE CITY	TX	77611	WILLIAM	PIECH	CHICAGO	IL	60630
KATHLEEN	ELLIS (CBC)	TORONTO	ONT.	M5W 1E6	JOSEPH	PIERSON	NEW YORK	NY	10028
CARROLL	FERGUSON	DALLAS	TX	75218	ROBERT	POHL	WESTTOWN	PA	19395
WAYNE	FIELD	MERIDEN	ID	83642	ALEX	PRATT	BELMONT	MA	02178
H.	FISCUS	ELIZABETHTOWN	IL	62931	REV. C.	PRITTS	HARTFORD	CT	06105
ANGELO	FRATARCANGELO	SO. DAYTON	NY	14138	WANDA	PUGH	IRVINE	CA	92715
JONATHAN	FREED	JACKSON HGHTS	NY	11372	THOMAS	QUILTER	SAN FRANCISCO	CA	94114
HOWARD	FROMSTEIN	MODESTO	CA	95355	HARRY	RAYMOND	TAMPA	FL	33611
WILFRED	FRYE	ROCHESTER	NY	14615	TOM	RAYMOND	ROMEO	MI	48065
ROBERT	FULMER	MOUNT LAUREL	NJ	08054	CONCERT	RECORDING	LYNWOOD	CA	90262
RONALD	GABOR	BRYN MAWR	PA	19010	CHUCK	REINCKE	SANTA ANA	CA	92705
HARRY	GALBRAITH	JOHNSTOWN	OH	43031	ROGER/LORI	ROGNRUD	MONTELO	WI	53949
RICHARD	GARDNER	ROCKLAND	MA	02370	CLIFFORD	ROME	RIVERSIDE	CA	92504
JAMES	GARRITY	GREEN BAY	WI	54303	DEXTER	SAVAGE	LA PALMA	CA	90623
HARVEY	GOFF	MANKATO	MN	56001	AUSSIE/IONA	SCHULTZ	FOUNTAIN VALLEY	CA	92708
HERBERT	GRAY	PECULIAR	MO	64078	B.	SHORE	BEVERLY HILLS	CA	90212
PERRY	HANKINS	MUNCIE	IN	47302	LEANDER	SMITH	ALDRICH	MO	65601
TOM	HANKS	HOOPESTON	IL	60942	H.	SMITH	W. DES MOINES	IA	50265
JAMES	HARRISON	FORKED RIVER	NJ	08731	SANDRA	SNYDER	CINNAMINSON	NJ	08077
THOMAS	HASKETT	EMPORIA	KS	66801	DONALD	SNYDER	PLAINSBORO	NJ	08536
MAX	HEMBREE	GREENFIELD	MO	65611	KURT	STERN	WEST ORANGE	NJ	07052
JAMES	HILL	PORTLAND	OR	97217	TOM	STEUER	HIGHLAND PARK	IL	60035
FENTON	HIRSCHI	SAN ANTONIO	TX	78217	GRACE	STINTON	AUBURN	MI	48611
JOHN	HOPKINS	EDMORE	MI	48829	GEORGE	SUHM	MILFORD	CT	06460
MIKE	JENKINS	BROOKVILLE	OH	45309	L.	SWEARER	STRASBURG	PA	17579
EMERY	JOSSERAND	WINFIELD	KS	67156	KARL	ULLAM	DRESDEN	OH	43821
SIDNEY	KASTNER	LOS ANGELES	CA	90015	JEFF	VAN WERT	STOW	OH	44224
ROBERT	KEARNEY	RICHLANDS	NC	28574	GEORGE	VON TUNGELN	EL PASO	TX	79912
MARY	KECHTER	FT. COLLINS	CO	80525	JAMES	WAESCHE	BALTIMORE	MD	21218
LARRY	KLEIN	NEW YORK	NY	10016	WILLIAM	WAMPLER	ROSENDALE	MO	64483
CAROL	KOVACH	TINLEY PARK	IL	60477	DONALD	WAYNE	COSTA MESA	CA	92626
NORM	KRANNITZ	WHITE ROCK	B.C.	V4H 4G9	ROYCE	WESTLING	WESTMINSTER	CA	92683
STEPHEN	KRUSKALL	NEWTONVILLE	MA	02160	CORNELL	WORTHAM	CENTRAL CITY	KY	42330
LEN	KURLAND	W. ORANGE	NJ	07052	HAL	WYLIE	BUFORD	GA	30518
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Looking for Victor hornless table models. Do you have some to sell? Please write to me. Ola Hovdhaugen, N-2647 Hundorp, Norway.

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Edison cylinder phonograph with cygnet or flowered morning glory horn, near new original condition (museum quality). Will travel. Charlie Klingler, P. O. Box 512, Montville, NJ 07045. Or (201) 838-0831 (eve's).

Edison Concert or Opera cylinder phonograph; Amberola, Triumph with wooden cygnet horn. Steve Ronnell, Audio Classics, P.O. Box 176, Walton, NY 13856. Or 1-800-321-2834.

Anyone out there in Edison or Victor Land who has a Victor Jr. or a Columbia 20th Century horn for sale or trade? Call or write. John Juday, P. O. Box 62, Soap Lake, WA 98851. (509) 246-1627. (84)

For future article on *Wizard Phonograph*, need old ads, catalog or orig. selling price. A. Koenigsberg, 502 E. 17 St., Brooklyn, NY 11226.

HELP: I NEED PARTS!

Need small size tone arm for Victor I. Have good cabinet for Orthophonic model 4-3. John Woods, 3201 NE 71st Terrace, Gladstone, MO 64119.

HELP: I NEED PARTS!

Looking for original Berliner strap-type reproducer. Also original tinfoil phonograph. Charlie Stewart, 900 Grandview Ave., Reno, NV 89503. (83)

Wanted for ratchet-wind Berliner: horn, reproducer. Front-mount or anything else for this machine. Also a case for Victor D. Mike Patella, 14790 SW 14th St., Davie, FL 33325. Or (305) 473-8641. (91)

Columbia oak horn, Symphony type. Will pay top price. John D. Larsen, 1301 E. 11th, Duluth, MN 55805. (84)

Columbia back-mounts, horn-elbows, and tone arms. Charlie Weatherbee, 2120 The Crescent, Clermont, FL 32711. Or (904) 394-3971. (89)

Need complete motor, turntable, & tone arm for an upright, lidless Keenophone disc player; also any pictures or information. Dale Essick, 744 N. Green, Ottumwa, IA 52501.

Need blue-prints or drawings of all tinfoil phonos, especially first tinfoil phonograph made by John Kruesi. Thanks. Bruce Klawiter, 206 Indiana S.W., Grand Rapids, MI 49504. Or (616) 774-7127.

If you have phonograph parts filling up your garage, why not let them fill up mine? Drop me a line. Steve Blankenship, 129 E. Colorado Blvd., Monrovia, CA 91016.

Want "works" for Victor Victrola cabinet, model VV4-3, serial no. 109366, including turntable, spring-drive, crank, tone-arm & horn. Joe Hellmueller, 6044 Mission Ridge Rd., Memphis, TN 38115.

HELP: I NEED PARTS!

Looking for original Berliner trademark horn and tone arm at any price. Arthur Miller, 160 DuBois Ave., Sea Cliff, NY 11579. Or (516) 671-0289.

Need cabinet for Edison floor-type coin-op machine (Eclipse or Acme). It would have ball feet and a lyre design on the front door. Can buy or trade for the cabinet. Ken Danckaert, 231 Kennedy Ct., Severna Park, MD 21146. Or (301) 544-0260.

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A Computer Program to manage Mail Auctions. **Auction-Master** helps at every step: record list, consignments, invoices, mailing labels, etc. Easy to use, any size auction. For IBM compatibles. Send for free brochure, or \$10 (refundable w/purchase) for demonstration disk (specify 3.5" or 5.25"). Tim Brooks, Box 41, Greenwich, CT 06831. Or (203) 531-1842.

From Edison to Elvis (and a little beyond). Phonographs, records, sheet music, reproduction Nippers. Shop open Tues.-Sat. from 10-5 and Sun. from 12-4. Call (201) 335-5040. **The Olde Tyme Music Scene**, 915 Main St., Boonton, NJ 07005. (84)

Outstanding 50-year personal collection: cylinder records, at least 2000, \$5 ea. in one lot. 78 discs: at least 10,000, only 30¢ ea. in one lot. **Merritt Sound Recording**, 223 Grimsby Road, Buffalo, NY 14223. Or (716) 877-6151. (85)

Victor records, including Raymond Massey as "Abe Lincoln in Illinois" M591-1; also Brunswick and Cameo. Frances Todd, HCR 1, Box 269, Holliston, MO 65672.

RECORDS FOR SALE

We specialize in sonic restorations, also classical and popular auction lists of rare records, graded by both sound and appearance. **Lane Audio & Records**, 1782 Manor Drive, Vista, CA 92084.

Three RCA-Victor Red Seal Promotional Display Sheets, 13" by 36" in color, only \$25 ea. J. J. Papovich, 53 Magnolia Ave., Pitman, NJ 08071. Or (609) 582-8279. (86)

I have an 8"-high stack of records from early 1920s I think. If interested, please let me know. John Hambrick, 2000 Stratford Rd., Decatur, AL 35601.

78 rpm Auctions: 1900s thru 1940s. Over 1000 78s offered per list of hot dance, sweet bands, jazz, comedy, personality, vaudeville, coon songs, big bands, historical, Little Wonders, rare labels, picture records, H-O-Ws, and much more! My grading is 100% guaranteed. References and 25 years experience guarantees your satisfaction. Stamp appreciated. Sherman Tolen, 3264 Silsby Road, Cleveland Heights, OH 44118. (85)

A bunch of old 78 rpm records that I inherited. Would like to sell. Rita Darby, 164 Maple St., Chadron, NE 69337. Or (308) 432-4360.

Quarterly Record Auctions: 78s, LPs, Catalogs, 1900 to early 1940s, jazz, popular, classical, ethnic, C&W. Send SASE. Dave Reiss, 3920 Eve Drive, Seaford, NY 11783. (89)

Periodic record auctions, especially operatic. Are you on my mailing list? Larry Holdridge, 54 E. Lake Drive, Amityville, NY 11701.

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Looking for Erno Balogh playing Beethoven's *Grand Sonata Pathetique* on 78. Please help. Rev. Berton Hushagen, P. O. Box 522, Thief River Falls, MN 56701. Or (218) 681-1978.

Need the following cylinders: *Delirium Tremens*, *Death Scene from Cyrano de Bergerac* by W.F. Hooley, *Michael Casey at the Phonograph* by Russell Hunting, *Confessions of H. H. Holmes*, *Dr. Jekyll and Mr. Hyde*. I will pay top prices for records in excellent condition. Call Bevis Faversham at (818) 985-5669.

RECORDS WANTED

Looking for "Tall Tales" records by Western film sidekick George Gabby Hayes (Victor 78s, Coral 45s) and songs by Gabby and Roy Rogers. Jack Stonnell, Box 217, Bozeman, MT 59715. (84)

Want 1920s 78 rpm dance bands, jazz on Banner, Cameo, Domino, Harmony, Oriole, Regal, etc. Send auction/sales lists to: L. R. Docks, Box 691035, San Antonio, TX 78268-1035. (92)

Want cylinder or disc recording of "Take Your Girlie to the Movies" sung by Billy Murray. Jack Stonnell, Box 217, Bozeman, MT 59715. (84)

Interested in obtaining recordings (probably cylinder) of Dr. Joseph Parry conducting a *Gymanfa Ganu* (Welsh for Festival of Song) in Danville, PA in late 1890s. Bronwen Anderson, Box 173, RD #3, Selinsgrove, PA 17879. Or (717) 374-5745.

Want Henry Burr, Victor 17697: "There's a Little Spark of Love..." Also other Burr cylinders and discs. Seth Lubin, 416 State St., Brooklyn, NY 11217. Or (718) 522-6065.

Looking for "Hoop Song" on Victor, original or tape. Also looking for a record which contained the words: "She'll wear a white gardenia and then I'll know she's mine." Thanks. Jennifer Alphin, 290 Tolstoy Lane, Severna Park, MD 21146.

Looking for Duo-Art piano roll recorded by Henry Holden Huss, ca. 1927. Also any info on Zonophone record with Huss playing the piano or violin. Discoverer will be rewarded. Thanks. Allen Koenigsberg,

RECORDS WANTED

Want to buy still good playing 78 rpm acoustic recordings of world famous piano and violin artists. D'Arcy Brownrigg, P. O. Box 292, Chelsea, Quebec, Canada JOX 1N0. (83)

Pathe discs wanted that play from center to the outside. Walter Smartt, Rt. 1, Box 300, Rising Fawn GA 30738. Or (404) 398-3946. (83)

Want to buy 7" and 10" one-sided recordings by Cal Stewart (Uncle Josh) on any label. Michael Bartholomew, 6560 Pine Cone Drive, Dayton, OH 45449. (84)

Want cylinders, any by Lambert, Edison-Bell pink, best prices paid. M. Anderson, 15 Moor Ct., Moor Lane, Fazakerley, Liverpool 10.0AS, Lancashire, England. (85)

Want to buy cylinder and disc recordings by Wm. H. Taft, Wm. Jennings Bryan, & Theodore Roosevelt. Thanks. Michael Bartolomew, 6560 Pine Cone Dr., Dayton, OH 45449. (84)

Need baseball records, baseball cylinders, sheet music, etc. Warner Fusselle, Major League Productions, 1212 Avenue of the Americas, New York, NY 10036. (91)

Want recordings by Rudy Wiedoeft. Collector will pay fair prices. Charles Selzle, 1759 Cleveland Ave., Abington, PA 19001. (85)

PRINTED ITEMS FOR SALE

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PRINTED ITEMS FOR SALE

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Send for our catalog of phonograph, jukebox and player piano publications to: **AMR**, P. O. Box 3007, Arlington, WA 98223. Or (206) 659-6434. (83)

Have you ordered your copy of the Limited Edition of **The Patent History of the Phonograph, 1877-1912**? If you can find ten patents not listed in this beautifully illustrated book, it is yours free! Allen Koenigsberg, 502 East 17th St., Brooklyn, NY 11226.

Metal Repair Sourcebook, lists over 1000 sources, 152 pages. Only \$11.95 from IMR, 1558 S. Redwood, Escondido, CA 92025.

Film, Television, and Stage Music on Phonograph Records: A Discography by Steve Harris, with 455 pages. Only \$49.95 from McFarland Publishing, Box 611, Jefferson, NC 28640.

Music Periodical Index, from 1949 on. Write for details. Harmonie Park Press, 23630 Pinewood, Warren, MI 48091.

Directory of Oral History Collections, by Allen Smith, covers approx. 500 collections. \$49.50 ppd. from Oryx Press, 2214 N. Central at Encanto, Phoenix, AZ 85004-1483.

If an [84] appears after your name on the envelope, it is time to renew your APM!

PRINTED ITEMS FOR SALE

The Music Hall by J. S. Bratton, \$26; *Black Music in Britain*, ed. by Paul Oliver, \$19. Others too. Write to **Open University Press**, c/o Taylor & Francis Group, 1900 Frost Road, Suite 101, Bristol, PA 19007.

Joslin's Jazz Journal, in our 9th year, published 4 times yearly, \$16. Write *Joslin's Jazz Journal*, Box 213, Parsons, KS 67357.

Art Law: The Guide for Collectors, Investors, Dealers and Artists, by Lerner & Bresler, 766 pages, \$85. Practising Law Institute, 810 Seventh Avenue, New York, NY 10019.

Jazz Buyers & Collectors Directory, over 5000 names & addresses, \$60 per thousand. Call 800-451-8315 or write **American Music Database**, P. O. Box 777, Times Square Station, New York, NY 10108-0777.

A Collectors Guide to Edison Diamond Disc Records: Years of research plus detailed analysis of over 1200 records has produced information available nowhere else. Know all the subtle things to look for when judging surface noise before you buy. Date any pressing so you can spot rare early or late copies. Benefit from my 22 years of experience in handling Long-Play Diamond Discs. \$15 ppd. George A. Copeland, 4016 N. 25th Street, St. Louis, MO 63107-2736. Or (314) 231-5497. (86)

Who's Who in Collecting & Antiques, 1990 edition, over 160 pages. Only \$6 from **CCR Books**, P. O. Box 54, S. San Francisco, CA 94083. Or 800-777-1078 (in CA 415-598-9871).

PRINTED ITEMS FOR SALE

Books about radios, records, phonographs. Current titles: how to do it, price guides, history, reprints, much else; 78 rpm supplies. Long SASE for 6-page list. **The Sound Box**, Dept. APM, Box 226, Ettrick, WI 54627. (83)

PRINTED ITEMS WANTED

Want badly: manuals and literature on Columbia coin-op Graphophones. Bill Greis, 1005 Stoney Fields Est., McKee City, NJ 08232. (91)

Old phonograph and record catalogs bought, sold & traded. Watch for new auction! Please write to Tim Brooks, Box 41, Greenwich, CT 06831.

Berliner record catalogs, Lambert cylinder record catalogs, Victor record & machine catalogs (1901-05). Michael Bartholomew, 6560 Pine Cone Dr., Dayton, OH 45449. (86)

Old phonograph books or related material, advertising posters, signs, postcards, etc. Please send details to Gary Murrin, 25 James Pl., St. Johns, Newfoundland, Canada A1E 4T6.

Looking for *Birth of the Talkies* by H. Geduld, publ. by Indiana Univ. Press. Buy or trade. Joe Pengelly, 36 Thorn Park, Mannamead, Plymouth, England PL3 4TE.

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Will trade phonographs, parts, records, ephemera, etc. or pay cash for your vintage fountain pens and related items in any condition. Especially seeking fancy large Parkers and Watermans. Thanks. Harvey Jackelow, 1174 E. 86th St., Brooklyn, NY 11236. Or (718) 241-6372. (84)

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Trade my Eldridge Johnson "M" for Victrola XX, as shown on p. 91 of *Look for the Dog*. Thanks. Ken Washer, 2575 Marchar, Walled Lake, MI 48088. (84)

Hughes Stylus Pathe adapters for reproducers. Also phonograph toys and novelties. Charlie Weatherbee, 2120 The Crescent, Clermont, FL 32711. Or (904) 394-3971. (89)

1903 Victor Zonophone for trade, black horn with brass bell, oak cabinet. Excellent cond. Need slight repair, similar to Nipper machine. Arthur Knight, 128 Fifth St., Providence, RI 02906. Or (401) 351-2521.

Need several oddball cylinder containers (empty), will trade books if you like. E.g. *London Popular, Imperial, Rex, Phrynis, Ebonoid, Lambert, Colonial, Bulldog, Electric, Gloria, Le Cahit, etc.* Thanks. Allen Koenigsberg, 502 E. 17th St., Brooklyn, NY 11226.

Will trade one-for-one my excellent 5" Concert cylinders for equal condition Edison 12" Long-play Diamond Discs. George Copeland, 4016 N. 25th Street., St. Louis, MO 63107-2736. Or (314) 231-5497. (86)

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Did you miss the many rare items on my March 1990 Auction List? They would have filled this issue of APM. Who knows what I will have on my next list, acknowledged as the finest in the hobby. Don't miss out. Mention APM and get your list free. Send name & address to Aaron Cramer, P.O. Box 537, Brooklyn, NY 11229. Or (718) 332-3330.

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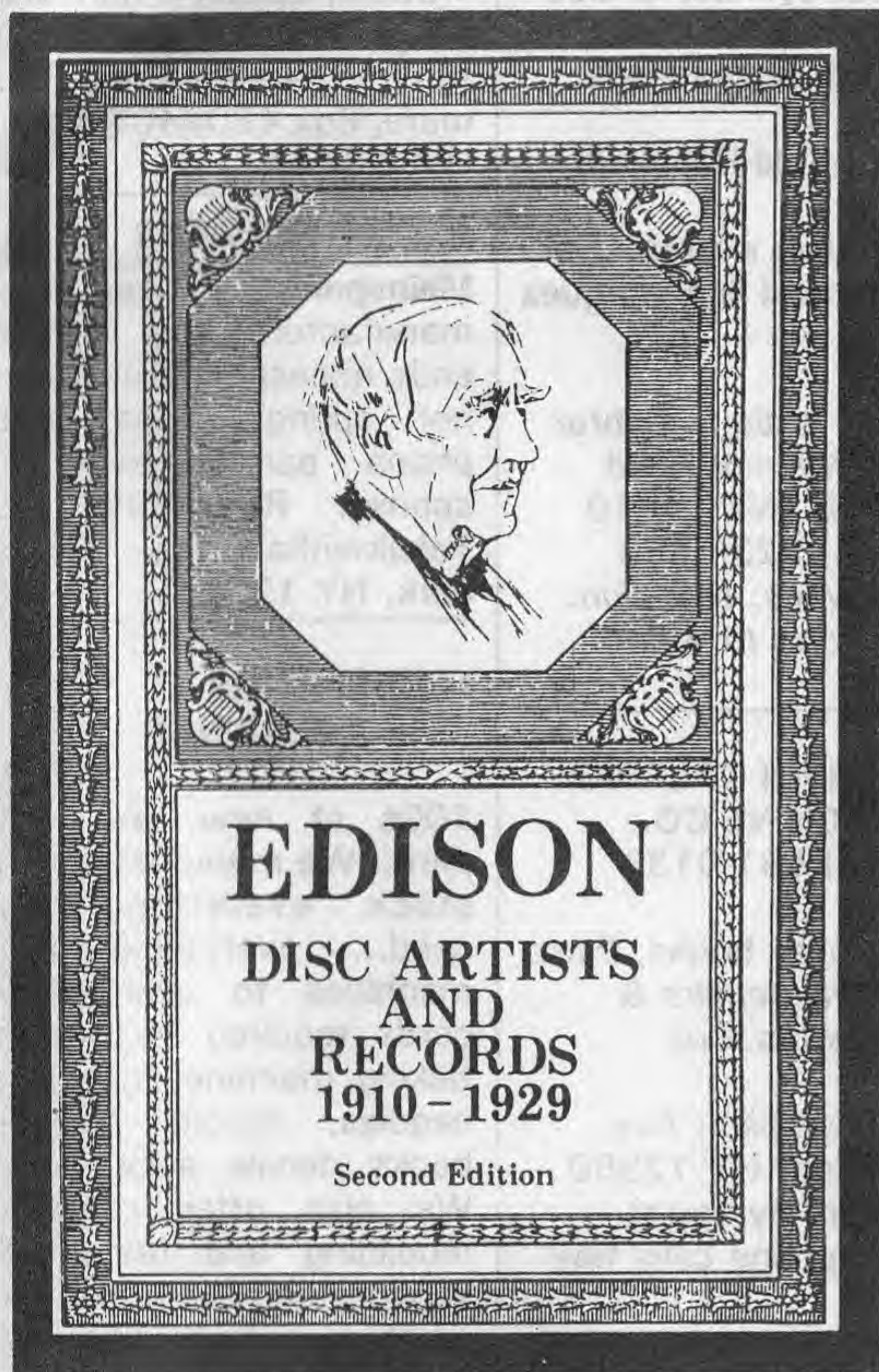
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Ron Dethlefsen, 3605 Christmas Tree Lane, Bakersfield, CA 93306

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Needles, extended play, 8-10 play, \$1.50 for 25 needles. Sapphire tip, approximately 80 hrs. of play: \$3 ea. Send check or money-order w/ SASE to Wethington's, 431 Booth Ave., Owensboro, KY 42301. Or (502) 683-2320.

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Collectors, anyone: I need help with restoration of Melodista automatic organette. Well preserved but silent. Wish to have playing as well as can be expected. Your comments, etc. on experiences most welcome. Any notes on adjustment of leather flap valves before re-assembly? Any recordings made? D'Arcy Brownrigg, PO Box 292, Chelsea, Quebec, J0X 1N0, Canada. Or (819) 827-0128. (85)

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Needle tins, accessory items, etc. Owner's manuals for Brunswick, Cheney, Victrola, Edison 4-min. wax #626 Down on the Mississippi. Thanks. Tom Passmore, Box 45044, Tacoma, WA 98444.

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